EDUCATIONAL SCREEN

The Magazine Devoted Exclusively to the Visual Idea in Education

JAN 21 1937

JANUARY, 1937 • VOLUME XVI, NUMBER 1

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The EDUCATIONAL SCREEN

JANUARY, 1937 VOLUME XVI NUMBER ONE

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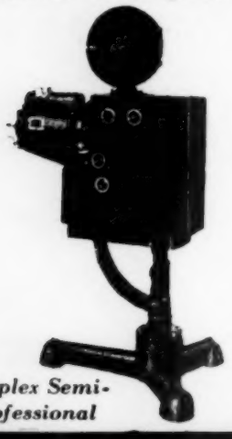

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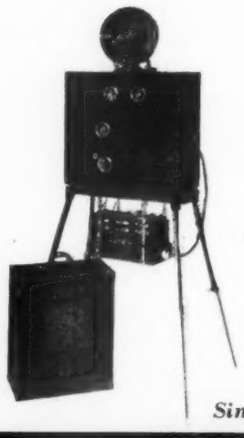

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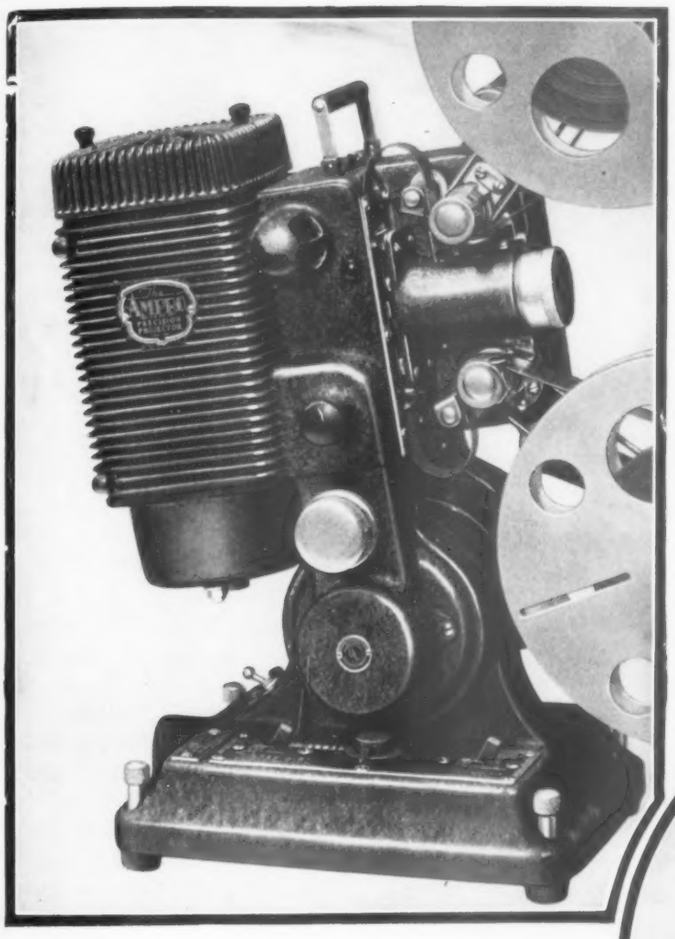

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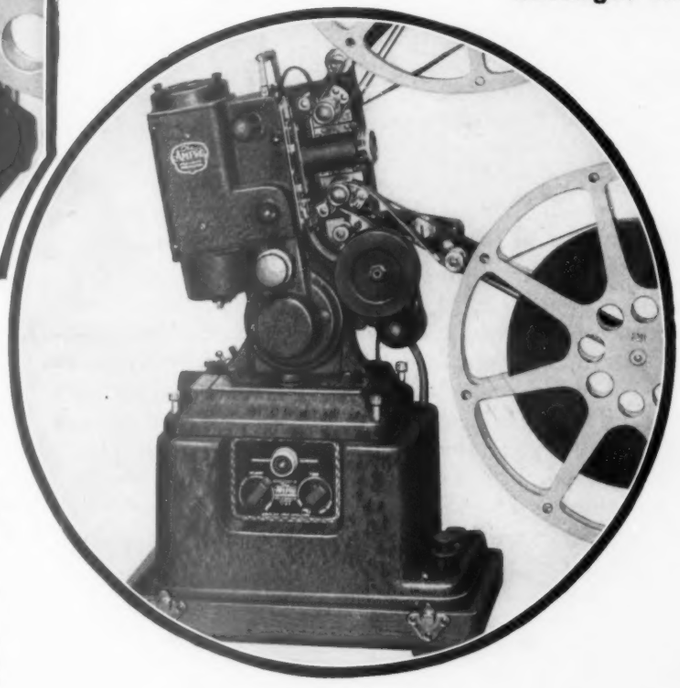

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Establishing a Program of Supervised Audio-Visual Education

A report on the organization of a Department of Visual Education for a small school system.

By F. MARSHALL WORRELL
Junior High School, Englewood, New Jersey

WE, AS educators, cannot afford to ignore the value of those modern teaching devices—the slide, film and radio which, by presenting facts concretely and vividly, enable us to teach quickly, thoroughly and economically the ever growing curricula with which modern youth must become acquainted.

Just as Industry has adopted machines to expedite the production and development of those commodities which make possible our economic growth, so must we adapt to our use such mechanical aids as will enable us to maintain a parallel social advancement through education.

Naturally, to be effective, these teaching tools must play an *active* part in the classroom. Their use must be carefully planned and the mechanical operations involved should be so routinized as to reduce to a minimum the cost and complexity of handling. As their cost is inversely proportional to the number of pupils using them, every effort should be made to correlate the work of various departments, whenever possible, through the joint use of the same materials. In a decentralized organization this desirable co-ordination and correlation is frequently lost and the cost arising from duplication of materials, combined with difficulties encountered in scheduling and handling, often result in the limiting of the usefulness of these aids to a small sphere.

In a school system where such devices play an important part in the teaching procedure, I believe best results may be obtained by appointing a Director of Visual Education who would be responsible for the organization and execution of a co-ordinated visual aids program. His work would be two fold—to place at the disposal of the teacher such materials as may be most useful in the teaching of her problem and, through suggestion and example, aid her to achieve perfection in its use.

To accomplish these objectives, I have outlined, somewhat in detail, a number of preliminary activities which, I believe, should be performed. These have been planned to meet our own situation but some, at least, should be generally applicable.

Departmental Organization

1—*Personnel*

A—*Administration*

(a) A Director of Audio-Visual Education shall be appointed who will be directly responsible to the Superintendent of Schools for the successful execution of a visual education program. To be assisted by:—

(b) A Visual Education Committee made up of one teacher appointed from each school. Each member will represent his school in the departmental meetings and will be directly responsible to his Principal and the Director for the successful execution of the program in his school.

(The functioning of the administrative body will be elaborated upon later.)

B—*Technical Assistants*

(a) Such special teachers as the Art Supervisor, Music Supervisor and Industrial Arts Supervisor will furnish technical information and assistance in their particular fields. Heads of Departments will assist in such work as the correlation of visual materials with the courses of study or syllabi.

(b) Some teacher, particularly interested in photography, shall be designed as School Photographer. He will photograph school groups and curricular and extra-curricular activities; make such photographic slides, film rolls and motion pictures as may be required from time to time. This work may be done by him, personally, or by members of a photography club.

(c) A Motion Picture Operators Club, made up of interested students of Junior and

Activity at Visual Education Headquarters

Senior High School age, shall be formed, under the guidance of the Director, the members of which will operate the projection equipment in their respective schools or in such schools as may need their services. (Certain scholastic credits should be given for this work.) Their duties and training will be elaborated upon later.

(d) A Member of the clerical staff will be placed in charge of repairing such visual materials as may require it, mounting flat pictures, assembling slides, oiling projectors, repairing extension cords, etc.

(e) Teachers, having hobbies in some specific branch of visual education, i. e.—collecting pictures, making or assembling exhibits, making models, puppet shows, supervising a school museum or art gallery, etc., will be invited to broaden the scope of their activities by co-operating with the Director in the expansion of such services.

(Whenever these duties involve the constant attention of the teacher the Principal should recognize the fact and make suitable allowance in her teaching program for the time spent in this work.)

C—*Clerical Staff*

(a) A clerical staff, made up of members of the High School Commercial Department, will assist the Director in the clerical work involved in:—

1—Maintaining the files of visual materials held by the department.

2—Making and repairing visual materials or related equipment.

3—Compiling records, statistics, accounts, etc.

4—Making stencils, duplicating forms, notices, etc.

5—Typing correspondence.

6—Such related work as will be of value to the department and a definite training for themselves.

D—*Messenger Service*

(a) Messenger service shall be established between the various schools and the Visual Education Center whereby those teachers requiring materials, held by the department, may receive them after two days notice has been given through their committee representative. (The janitor who customarily carries supplies from one building to another may be assigned this work.)

2—*Visual Aid Centers*

A—A room shall be set aside in a school building, centrally located, which shall serve as headquarters for the Department. It should be suitably equipped as a:—

(a) Meeting place for the Visual Education Committee.

(b) Office for the clerical force.

(c) Library for visual education magazines, references, catalogs, etc.

Cataloguing and Describing Identification Prints

(d) Repository for such records and accounts as may be held by the department.

(e) Repository for such visual materials and projection equipment as may be held by the department for distribution.

(f) Workshop for making or repairing visual material.

(g) Projection room for previewing materials.

(h) May include a school museum and art gallery or such may be attached.

B—Smaller centers shall be developed in each building under the immediate supervision of the committee representative. These will contain:—

(a) Such raw and unfinished materials as are specifically related to the work of the individual school.

(b) Projection equipment held by the school.

(c) Copies of slide and film records, tests, catalogs and other written data relevant to the materials used.

(d) Such facilities as will fit it as a meeting place for the departmental representatives in planning their use of visual materials.

(e) Projection facilities for giving previews of materials.

Preliminary Activities of the Department

A—*Acquainting the School Administrator with the Department's Program*

After the official creation of the Visual Education Department the Superintendent of Schools may call a Principals' meeting in which he will explain his reasons for establishing the new organization and request their co-operation. With such an introduction, the way is paved for the Director to describe, in detail, the functioning of the Department, its value to Principals and teachers, and ways in which the Principals may assist in carrying on the work. The Director must impress the Principals with the fact that his is a service organization, set up primarily to assist both teachers and Principals in carrying on the work of their schools in so far as it is concerned with visual materials.

B—*Acquainting the Visual Education Committee with Its Duties.*

The Principals will subsequently select those teachers who will represent their respective schools on the Visual Education Committee. Naturally only those will be selected whose interest, initiative and willingness to co-operate will assure the successful execution of the project.

These will confer with the Director in a series of meetings in which he will explain the entire program. Each will be made acquainted with his duties and will take steps to carry out the details allotted to him. (These are elaborated upon later.)

C—*Acquainting the Teacher with the Facilities Offered by the Department.*

The Committee Representatives or the Director will then meet with the teachers in their regular monthly Teachers' meetings and "sell" the idea to them—describing how the Department hopes to assist them in their work and explaining the routines involved in selecting, ordering and reporting on the materials used.

In so far as is possible at the time he shall acquaint them with the available materials on hand and inform them as to the quantity and quality of material procurable from outside sources.

At the conclusion of his talk, teachers should be conscious of an aroused interest in this field and desirous of investigating its possibilities further.

The Director will subsequently meet with smaller groups in their department meetings and aid them in planning the use of materials and correlating them with their syllabi or course of study.

D—*Organizing and Classifying of All Visual Materials Owned by the School System.*

(a) A survey of all visual-auditory aids, now in the possession of teachers or schools, shall be made by the Visual Education Committee and the materials shall be classified according to:—

Type—

Flat pictures, (mounted or unmounted), Stereographs, Objects or models, Specimens, Exhibits, Charts, Graphs, Maps, Globes, Slides (standard or microscopic), Film slides or rolls, Motion Pictures (silent or sound), Victrola records.

Condition—

New or old; usable (free from mechanical blemishes, stains, smears, scratches, etc) or damaged.

Value—

Are the facts pictured or recorded truthfully and free from distortion or illusion (proportion, color, historical setting, characterization, etc)?

Do the main facts stand out clearly in the midst of other details?

Does the material include an element known to the observer which will enable him to infer the correct dimensions of the unknown elements?

Is the material antiquated or modern in its picturization of facts (refers to slides, films, etc. which are used to picture current conditions).

Usability—

Is its use limited to specific grades, i. e. —elementary school, junior or senior high school, or, is it suitable for use at various levels?

Is its use limited to certain subject fields, i. e.—science, geography, literature, etc. or, may it be used in teaching various subjects?

Based on the results of this survey, catalogs should be compiled for the Elementary Grades, Junior and Senior High Schools listing the worth while materials according to—

1—Type, i. e.:—models, pictures, films, slides, records, etc.

2—Subject, i. e.:—history, science, geography, etc. (To be determined by previews made before the Visual Education Committee or comments of previous users.)

(b) Those aids collected by individual teachers as a private enterprise or of a type frequently used by the teacher or her school may be left in her possession or stored in the Visual Education centers, if such is desired, as it is desirable to encourage individual initiative in the collecting or making of visual aids and their ready availability will contribute much to their usefulness. However, the teacher should be willing to co-operate with the Department by loaning such materials to others, thus limiting the need of duplication. The name of the teacher and school responsible for such items will be indicated in the catalog to facilitate scheduling and handling.

Those items of a general nature or of a type infrequently used should be made available for general distribution and may be stored at the Visual Aid Center. Such articles shall be given a number (to be indicated in the catalogs) and subsequently filed in numerical order in suitable cabinets. The addition of new materials, thereafter, will not require a continual re-arrangement of the files. The titles of such new material will be added to the catalogs, from time to time, under the proper headings.

(To be concluded in February)

Editor's Note—The two illustrations, furnished through the courtesy of the Visual Education Section, Los Angeles, are typical of the activities discussed in Mr. Worrell's article.

Visual Aids in Adult Education*

What films can mean to grown-up minds and the kind of films needed for them.

By PROFESSOR G. L. FREEMAN
Northwestern University

WITHIN the last few years an ever increasing number of adults has come to participate as students in organized instructional situations. This has created a series of problems for those educational agencies to which adults have turned. We shall discuss how some of these problems are being solved at Northwestern's University College by the use of visual aids.

The University College is a night school and its classes are open to people of all ages and degrees of educational maturity. An instructor is immediately impressed by the diversity of his group. For instance, registered in the same course last fall was a member of the editorial staff of a national magazine, the senior partner of a large law firm, a grandmother of foreign extraction and a young shipping clerk with an incomplete high school record. A highly technical approach to a subject is likely to discourage many who by persistence can eventually make up for an initial lack of background. On the other hand, an over-popularized version of the subject will be considered trivial by the intellectually mature.

Another problem facing the instructor is the difficulty of sustaining the critical attention of adults. Most of the students of the University College work during the day and reach the class in a state of boredom or fatigue. Those who are bored with their regular work expect the class period to provide them with attractive new thoughts and interests. Those who are tired expect to be kept awake. Both require a more dramatic presentation of the subject than the regular undergraduate. It is not that these students come mainly for amusement, but the class is a substitution for games of sport, and theatre, and other uses of leisure time,—and they expect it to be an interesting as well as profitable substitution.

While the organization of our psychology instruction along the lines here suggested is far from complete, student achievement already indicates that we shall wish to extend our use of visual aids in the University College. It is only the problem of obtaining the appropriate aids that holds us back, and these must be built up carefully and thoughtfully over a period of time.

The adult educator stands between the layman, who has an indefinite knowledge of all things, and the specialist, who has an authoritative knowledge of a single thing. With progress dependent on the efficiency with which the thought of the specialist is translated into the language of the layman, the need for increased use of visual aids is both apparent and real.

Finally, the adult student is likely to demand a very high standard of instructional efficiency. In his work-a-day world, he is used to seeing things done with clarity and dispatch. He brings these criteria into the classroom and will be frankly annoyed with repetition, ambiguity and lack of conciseness. The time which the adult can devote to class attendance and study is necessarily limited, and he must get at the essential points of a subject by any appropriate shortcuts which are available.

Visual aids, such as the motion picture and slide film, seemed a natural solution of these problems. The diversity of our groups could be met by an instructional medium whose appeal is universal; regardless of age or degree of intellectual sophistication, people understand and appreciate visual modes of presentation. And the fact that visual aids require the exposition of ideas in a relatively short time-span would make them a most efficient teaching device.

Our first experience in the use of motion pictures was disappointing. A contract with a commercial distributor had to be cancelled because the available material turned out to be ill-timed and ill-suited to the classes in which it was used. Films which were of sufficient technical perfection to gain the approval of the critical audience were likely to be of little educational value. Particularly, there was need for film which could be integrated with the regular class lecture instead of having to be introduced merely as an interesting side-line. For the past year, therefore, our psychology classes have become a kind of laboratory wherein we have tried to build a unified visual-aids program. These developments look very promising and our experience may be valuable to teachers, administrators and others faced with the education of the adult mind.

As a preliminary we found it necessary to review the whole field of psychology from the standpoint of its fundamental needs. With each lecture topic such as personality, intelligence and memory, we asked the question, "What is the most essential idea which we wish to get across and how may it be effectively visualized?" We explained our needs in class and organized small study groups to work with the instructor in laying out the program for

*Read before the DeVry Summer Conference on Visual Education, June 26, 1936.

different topics. By a careful shifting and sifting of personnel, each study group contained students of sufficient ability and motivation to make a real contribution to the program's development. Intelligent opinions demanded a thorough knowledge of both the subject matter and methods of visual presentation. Books were read, visits made to commercial studios, and available educational films criticised. A surprising amount of information was brought into the discussion groups, and upon such a basis we worked out many of the actual scenarios and planned exactly how the film would be used in the class session.

Our biggest step, of course, was to get the actual filming of the material under way. As commercial production was entirely out of the question two alternative means were found. In the first place, we discovered in our classes several advanced amateur photographers, who offered their services and equipment in the filming of certain topics. With other students as actors very creditable performances were recorded on sixteen millimeter silent film. By having actors read their lines and by accurate timing, it was possible to run a sound-track at a commercial studio at small cost. In several instances, we even succeeded in lip-synchronization after the approved Hollywood manner.

In the second method the costs of certain films are underwritten by selected industrial concerns. Because of its future possibilities, it is worthwhile to point out the merits of this arrangement in detail.

Today we recognize that the forcing of products, trade names and services upon the public by the shotgun method eventually defeats its own ends. Alert advertisers are looking about for subtle and dignified means of bringing their products before a thinking audience. To this end, many industrial films have been distributed freely to schools and other educational organizations. Much of this well intentioned effort goes wide of the mark. It does not perform effectively the educational service it is supposed to render and it frequently annoys the audience with an over-repetitious "plugging' for the company product. Better results from both the educational and commercial standpoint come with the help of trained workers in the field of adult education. Advertisers having products to place before a certain type of audience, or services related to a certain subject, are now beginning to ask about the exact type of film most needed in that field. This is a hopeful sign. Some concerns are even ready to film an educator's scenario with no further reference to themselves than a credit line. Curiously enough, human beings are so constituted that this unobtrusive appeal may make more of a lasting impression than a brass-band campaign. Furthermore, because the film is not cumbered with unnecessary and irrelevant propaganda, its educational usefulness is enhanced and its circulation is correspondingly increased. Already our great pharmacitical companies are recognizing the value of this type of program and are co-operating with the schools in making medical and psychological film of outstanding merit.

Wherever feasible, our new scenarios feature dialogue, and practically all call for a brief musical introduction. The films are designed to run about fifteen minutes, one for each weekly class meeting. They are generally shown early in the lecture hour for their interest value and because of questions which they will raise in the minds of the audience. The instructor then clarifies some of the questions and proposes new ones. Often the film is re-run near the end of the hour, the class having been told to look for certain special items. When the film presents an actual experiment, the data are copied from the screen upon mimeographed forms and detailed results worked out for later presentation.

Visual Education Simplified

This is the title of a concise account on the making of film strips and lantern slides from pictures, by H. B. Gray of Long Beach, California, which appeared in the October issue of *Leica Photography*. As we believe many teachers will be interested in this example of vital teaching, we are glad to make the following partial reprint of the article.

THE FIRST subject worked up in this manner was a talk on "Butterflies". For two years my biology classes had used a series of several dozen 5 x 7 in. enlargements of Leica pictures on this subject. Out of those pictures which proved most useful in teaching, twenty-five were selected for the strip. The first step was the making of a set of enlargements from the negatives, or portions thereof, to the uniform size of 5 x 7 in. This size enables the necessary dodging and local control to be used in order that the entire set of prints will be uniform in tone quality and contrast.

The prints were arranged in the desired sequence, and then placed on the copying table. The Leica was loaded with positive film, and attached to the Sliding Focusing Copy Attachment. With this device it was a simple matter to place each print properly under the camera, put the identifying number in the lower corner, and make the copy. A calendar pad furnished the small numbers used. Since the prints were a uniform set, there was no variation in exposure, and a uniform set of copy negatives was obtained.

Thus was secured what is termed the "Master Negative". Rather than do the routine printing of this master negative, I sent it to one of the film

(*Concluded on page* 12)

Student Activity in a Visual Aid Program

How students participate in the technical and mechanical work of visual instruction in the J. Hull Browning School at Tenafly, New Jersey.

By PRIN. CHARLES T. DIEFFENBACH

A COMPREHENSIVE program of visual instruction requires machines for projection and reception, operators for said machines, and various administrative measures to fit this type of work usefully into the school organization. Since a large percentage of our materials is borrowed from the State Museum and from other sources, the control of this steady stream of visual aids is no small part of the problem. In addition, the usefulness of the administration may be measured by the added values that accrue to the children through its measures.

Believing that the boys and girls would gain in self-reliance, sportsmanship, and initiative, as well as in resourcefulness and valuable manipulatory skills if they controlled the distribution and projection of the visual materials, we last year inaugurated a projection force. To this organization boys and girls of the fifth and sixth grades are eligible, the only condition being that they be approved by their class room teacher. This approval is not contingent on a high standard of classroom achievement since we believe that many who need the socializing and success-insuring activity most, would be shut out of it by rigid scholastic requirements. Teachers' approval, then, is dependent upon the judgment of the individual teacher, who is expected to decide whether the individual approved would be useful to the club and whether it would be valuable to him. Along with the power of appointment goes the power of dismissal; and teachers may withdraw the privilege of membership after consultation with the principal. The possibility of the plan being used as a football for disciplinary purposes is appreciated and therefore the principal finds a place in the set-up at this point.

The projection force meets after school every Friday. In this school of 400, it has a membership of forty. It is guided by a committee of three teachers. Its officers are the usual four, but their positions were created by the children when the need for them arose. A treasurer was the most recent addition, the post being decided on after a one-cent-a-week dues proposition was approved.

The meetings are planned a semester in advance; an example of the program for one season follows:

Projection Force Program

March	20	Trip to Movie House
	27	Trip to Movie House
April	3	Lesson on the 16mm machine
	17	How Cartoon Comedies are made
	24	Lessons in Radio Reception
May	1	Taking Pictures
	8	Taking Pictures
	15	How Pictures are developed
	22	Our Own Show
	29	Reports
June	5	Election of Officers
	12	Plans for next year

Beside the feature planned for each meeting, the assignments for the ensuing week are read by the president.

This leads to the introduction of two forms that have been found useful in the plan. The first (Fig. 1) is sent to all teachers Thursday mornings and is back in the hands of the projection force committee at the close of the day. The accumulated record is turned over to the president of the force, who, with the secretary, determines on the boys and girls who will be used for each particular job. This form indicates the date, time of day, type of visual aid, and teacher who will use it. It also affords the teacher the opportunity of declining

Incoming Visual Education Material

Week of _____

Type of Material (name)	For use by	Projection force needed?	At what time and day?

Figure 1

Projection Force service. Many kinds of material need no outside assistance and some teachers may prefer not to avail themselves of the trained helpers, for varied reasons. These forms serve the additional purpose of informing the staff of the complete collection of visual material available throughout the building each week.

The companion form (Fig. II) finds usefulness as a reminder and as a check. It also furnishes the principal with a list of visual aids that have met the test of use.

Our projection force soon outgrew its original intent. Each week now, the president appoints radio operators, backstage experts for assembly plays, bulletin board assistants, stock-room helpers, and special agents to the principal. These many added duties make use of the members of the club

who have not qualified as first class operators.

To obtain the grade of first class operator, a system of tests, borrowed from the merit badge idea of the scouting bodies, is in operation. Every member of the club possesses a list of the essentials for each test; and on Fridays, after the regular meetings, those who have prepared for the examination and who have signed up for it beforehand may have their chance to qualify for one or more of them. These examinations deserve a further word. They are not written nor are they given orally. They are acted. Machines are run. Duties are done.

Outgoing Visual Education Material

Week of ————

Type of Material (Name)	Date Received	Date Due Trenton	Date Returned to office (card?)	Used by	Value (Shall we use next yr?

Figure 2

Return post-cards are filled out. Since the reputation of the force depends on the boy or girl who enters a class, these representatives have to meet strict scrutiny. If shades are lowered in the course of the visit, they must be returned to place before the job is considered done; if a slide is projected upside down, the test is a failure; if a radio broadcast is fuzzy or low or in any way unsatisfactory, that receptionist will not gain the coveted honor of rating "first class". The specific requirements are given below, although no single test would include all of the items mentioned.

Projection Force Standards 1936

1st Class Operator

1. Knows how to load projector. 2. Knows how to start projector. 3. Knows how to focus projector. 4. Knows how to change speed. 5. Knows how to rewind. 6. Knows how to frame. 7. Knows how to get projector. 8. Knows how to repair film. 9. Knows how to return to owner. 10. Knows how to use best available material

1st Class Radio Operator

1. Knows how to make good aerial connection. 2. Knows where to find the five commonest stations. 3. Knows how to regulate volume. 4. Appreciates the care required when carrying the set. 5 Can check connections if trouble develops.

1st Class Stage Manager

1. Knows how to close curtains in auditorium. 2. Knows how to open and close main curtain on stage. 3. Knows how to raise and lower curtain for movies. 4. Knows how to control house lights. 5. Knows how to light foot-lights. 6. Knows how to test foot-lights. 7. Knows something about the other lights on stage. (flood, spot, overhead). 8. Knows how to signal movie booth. 9. (Special) Can operate slide machine in balcony.

1st Class Lantern Slide Operator

1. Knows how to connect and check connections. 2. Knows how to load machine properly. 3. Knows how to focus. 4. Knows how to frame neatly. 5. Knows where to find lantern. 6. Knows best method of projection. (screen, shades, etc). 7. Knows how to reship slides to owner.

To obtain the title *expert,* an operator must also know something about the reasons why the various machines operate. Another bulletin is to be issued soon covering this point.

If there is a feeling of disapproval on the part of the teachers because the children involved in duties about the building, leave their regular classes to attend to these jobs, it has not reached the ears of the committee in charge. The children have taken to their assignments with a workmanlike attitude both as to the use of time and the handling of materials; and general improvement in school morale has grown out of the club. Of course, teachers may always withdraw privileges which they have granted and this has been done when it seems that the grantee was trading on his own good fortune or the teacher's good nature. In two years of service only three cases of this kind have occurred.

The plan fits my philosophy of education in that intrinsic values in situations motivate the learning; a self-controlled plan results rather than a superimposed scheme; and character-moulding ideals find a natural practice-period rather than a formal drill-period. In addition, the constant movement of visual aids from Trenton and elsewhere and back is facilitated, all of the staff knows all of the material available weekly, and a record of values is permanently obtained.

Visual Education Simplified

(*Concluded from page* 10)

laboratories in Hollywood, obtaining a hundred prints made on a continuous roll of positive film. These prints are positive, ready to put into the double frame projector.

Next a booklet to tell the story of each picture was mimeographed, and the strips were ready for distribution. Since each picture bears its serial number, these strips may be cut up to allow the mounting of the individual pictures between the two-inch glass plates, thus making a set of twenty-five lantern slides of that size. In this manner the transparencies may be protected from scratches and other marks of wear, and will last for years.

The first film strip has been followed by others entitled "Wild Flowers", "Common Reptiles", and the first one of a pair on "Insects". Others are in the course of production.

A Critique of the Educational Film

By HAROLD LEVINE

Some results of research experiments in Elementary and High Schools made in connection with work for a Doctorate at Teachers' College, Columbia University.

DESPITE THE favorable results achieved by many researchers into the value of the motion picture film to education, the fact remains that comparatively few institutions utilize even a small fraction of its possibilities. This may be due either to an insufficient knowledge of its multiple uses or to an ignorance as to the best methods of procedure to be used with the film to obtain optimum effects. Regardless of the why or wherefore of such failure, school children throughout the nation are being deprived of one of the finest of educational aids, an aid which, when properly utilized, may well-nigh revolutionize teaching procedure. This is not an extravagant statement clutched from thin air, as were those of Edison and H. G. Wells made shortly after the cinematograph became a practical instrument[1], but is a conclusion based on an empirical study of numerous experiments embodying the latest elements of scientific research, experiments undertaken to determine the relative value of the motion picture film as compared to any other teaching medium, both visual and non-visual.

In an effort to determine how the educational film is usable in the average classroom by an average teacher teaching an average lesson to an average class, seventy four (74) experiments were analyzed. The results of these experiments were dissected for specific and definite contributions of the film to various elements of the educational continuum. Individually the problems attempted were these:

1. What are the specific contributions of the motion picture film to the various subjects of the elementary, junior high, and senior high school curricula?
2. What methodology should be used with the film to render its service a maximum?
3. What are the characteristics of the film which make for educability?
4. What are the contributions of the film at the various educative levels?
5. What are the relative values of the sound and silent film?
6. What should the content of films be to capitalize best on its peculiar advantages?
7. What, as a result of the findings to the above, are the problems concerning the educational film with which future research should deal?

The number of experiments in each subject matter field are given in the following Table:

Subject	No.
Art	1
Music	1
Cooking	1
Penmanship	1
Shop	1
Reading	1
Literature	1
Nature Study	10
Gen. Science	9
Geography	26
History	15
Hygiene	7
Total	74

From this Table it is at once evident that no generalization is possible in Art, Music, Cooking, Penmanship, Shop, Reading, or Literature, while Mathematics and Languages are not represented at all. The empirical conclusions will, therefore, be valid, as far as subjects are concerned, only to Nature Study, General Science, Geography, History, and Hygiene.

The number[2] of experiments conducted on each school level is given in the Table below:

Elementary	Junior High	Senior High
34	44	13

The sources included:

Doctor's Dissertations, as Arnspiger's, Rulon's Weber's, and Westfall's.

Master's Theses; Books devoted to the educational film such as Freeman's "Visual Education", Devereux's "The Educational Talking Picture," Wood and Freeman—"Motion Pictures in the Classroom", Ellis and Thornborough—"Motion Pictures in Education", Marchant's "The Cinema in Education" etc.

Periodicals as, The International Revue of Educational Cinematography, Visual Education, Educational Screen, Sight and Sound, Teachers College Record, Educational Administration and Supervision, School and Society, Education, British Journal of Psychology, Journal of School Psychology, etc.

All told, thirty six (36) sources containing the original references to experiments conducted were consulted.

An integrated study of the results of the various experiments taking into consideration the number of subjects involved, the method of equating groups, the types of tests used, and the statistical treatment allowed the following conclusions to be formulated:

Contribution of Educational Film to Subjects

1. The educational film appears to be of value to

[1]D. C. Ellis and L. Thornborough, *Motion Pictures in Education*, Thomas Y. Crowell Co., New York; 1923, page 12.

[2]The total, 91, is greater than the total number of experiments performed, (74), because some of the experiments included more than one school level.

esthetic subjects as Art and Music, but sufficient experimentation has not been conducted in this field.

2. The educational film does not appear to be a good medium for instruction in such constructive subjects as Cooking, Penmanship, and Shop, when a teacher is available for demonstrating and commenting on each phase of construction.
3. The educational film appears to be of value in the teaching of literature and reading, but sufficient experimentation has not been done in this field.
4. The educational film is of particular value in the field of science, especially when its content cannot be duplicated by the teacher.
5. The educational film is of distinct and extensive aid to the subjects of Geography, History, and Hygiene.

Methodology

6. The educational film should be used in conjunction with all other visual aids wherever possible.
7. The educational film is more effective when used as an introduction than when used either in the body of the particular phase of the subject studied, or in conclusion.
8. It is still uncertain as to whether the film, when interrupted, partakes of the nature of a stereopticon.
9. An increased number of showings enhances the effectiveness of the film, provided ample time is given for discussion.
10. Comment during the showing of the film, followed by classroom work, increases the effectiveness of the educational film.
11. The sound film can be used with profit, but the tendency, which appears to be in its favor with respect to either the silent film with captions or comment or both, has yet to be thoroughly established.

Characteristics of the Educational Film That Make for Educability

12. The use of the educational film allows more time to be spent in other methods or subject matter fields without any loss in learning effects.
13. Memory and recall are materially aided by the use of the film.
14. The educational film enhances interest in immediate learning, in future learning, and in extra-curricular activity, when a necessary and sufficient methodology is pursued in connection with it.
15. The educational film is particularly effective in coping with the problem of those of subnormal I. Q., reducing significantly the difference between them and those of normal I. Q.

Contributions of the Educational Film at the Various Educative Levels

16. In the elementary grades, the film has a definite place at the ages of 10-11, but the extent of its value at lower age levels is uncertain.
17. The educational film can be utilized to a great extent in both the junior and senior high schools.

Content of Educational Film

18. Motion and action should be included in the film wherever possible.
19. Any phase of a subject not involving motion should not be depicted by the film.
20. The educational film should consist largely of close ups, and should contain speech where possible.
21. The captions should be short and concise.

Research

22. Research in the field of the educational film must be specific and minute, involving particular and definite elements of subject matter, methodology, film characteristics, educative levels, content, and the interrelation of each with the other and in combination.

These conclusions, all empirically founded, show the immense possibilities of the educational films. If a correct methodology is used, the beneficial results far transcend any initial expenditures or effort involved. It can be said with definite assuredness, backed by past research, that the value of the educational film seems to have been objectively conceded. Concerning its possibilities in specific subjects, at definite educative levels, and for the subnormal I. Q. the surface has barely been scratched. From all indications the film will prove to be a potent influence. It may, indeed, rank with the introduction of the laboratory method in its influence on educational procedure. In order to determine the nature of this effect, and its extent, future research should concern itself with the definite and specialized uses of the educational film at the various phases of the educational continuum.

The Most Complete

directory available of educational films and their sources — the new

12th EDITION of

"1000 and One Blue Book of Films"

152 pp., 4500 films

carefully classified according to subject, and listed in 144 numbered subject groups. Information given on each film—whether 16 mm. or 35 mm., silent or sound, number of reels, description of contents, distributors from which films are available (220 such distributors included) and range of prices charged by them.

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FOREIGN FILMS FOR EDUCATIONAL INSTITUTIONS

Conducted by Wesley Greene
Director, University Film Society, The University of Chicago

IN CHOOSING a foreign film for showing in the United States two principles should be applied. The film selected should meet the approval of educated citizens of the country of production and it should be worthwhile for American audiences. On the one hand it should be a fair picture of the manners and arts in the country of its origin, and on the other hand it should be a film which comes within the range of appreciation of American groups which will see it. Last summer both principles were rigorously applied in selecting a Japanese feature picture to be shown in the United States, and the result is gratifying indeed if we judge from the recent reception of the picture at International House (Chicago). Only after a number of previews was *Kimiko* chosen, and equipped with English titles for release in the United States.

Kimiko is the film name of a young Japanese girl through whom able Director Naruse of the P. C. L. producing company of Tokyo chose to tell the story of two Japanese women and their families. One of the women lives in Tokyo, the other in the mountains of the Nagano Prefecture. As the story unfolds the film takes its audience to a middle-class city home, to a modest home in a mountain village, through the streets of Tokyo, and to a theatre in that city. The film gathers up the audience and takes them on a magic screen for an eighty-minute journey to the Japan that we should know, to the Japan that is so seldom presented to those of us who are not able to travel to the Far East.

Kimiko is the most forceful portrayal we know of the westernization of the Orient. At times the dress is Japanese in style, at other times it is current American; at times the music is oriental, at other times western. But both the "costumes" and the music are typically Japanese throughout the picture. The film affords excellent visual-aural material for social science and music classes, and at the same time should be first class entertainment for intelligent Americans.

So far this year two entertaining French films have been released in the United States: *La Kermesse Heroique* and *Les Miserables*. Both are films for colleges rather than secondary schools, both are for "cinema-goers" rather than "movie-goers." *La Kermesse Heroique*, however, is not now available to non-theatrical exhibitors.

The original five-hour French production of *Les Miserables*, which was shown in three parts at the University of Chicago and at Harvard University last year, has been skillfully cut in half so that the picture can now be seen at one sitting. In comparing the French and American productions of the picture critics are pointing out that the French version is more accurate in details, more realistic of the Paris which Hugo depicted in his much read novel. The acting of Harry Baur as Valjean, the direction of Raymond Bernard, and the musical score of Arthur Honneger stand out. The French *Les Miserables*, with English titles, should be exhibited at every college and university which can arrange 35mm foreign film programs.

A third French film merits our attention even though it is not entertainment in the usual sense of the word. *Une Soiree a La Comedie Francaise*, a two-hour film acted by casts from the Comedie Francaise, includes Moliere's "Precieuses Ridicules"; a documentaire on the history of the Comedie Francaise; and "Deux Couverts", a short modern play by Sacha Guitry. All three parts of the picture are photographed drama and not cinema. All three will please teachers more than any film in French to be released in the United States during 1936-'37, but will be regarded as classroom material by students. *Une Soiree a La Comedie Francaise* is a valuable adjunct to other methods of instruction employed in advanced literature classes. The film is recommended for its proper niche in the college curriculum, but will prove valueless on the high school level *unless* a program of classroom preparation for it is carried out.

The Russian language version of the *New Gulliver*, which has been in great demand during the past year, has been withdrawn from the market to make way for the commercial release of an edition of the same photographed film with English dialog.

The writer of this column would be pleased to hear from educators who have found particular films of value for school use. Though French, German, and Russian films seem to monopolize college and secondary school foreign film programs, there is educational demand for pictures in Spanish, Czech, Italian, Polish, and Slovak. The problem is not merely to find films in these languages, but to find films which we can recommend to educational institutions. Readers of the EDUCATIONAL SCREEN are invited to use this department as a clearing house for information on these and other foreign language pictures.

NEWS AND NOTES *Being brief notations on significant doings and events in the visual field.*

Conducted by Josephine Hoffman

Conference on Teacher Training in Visual Methods

A group of midwestern school men and women, keenly interested in furthering the use of visual aids in teaching, met at Milwaukee on November 5th to discuss the status and needs of teacher training in the audio-visual method. John E. Hansen, Chief, Bureau of Visual Instruction, University of Wisconsin, presided. The general consensus of opinion of those in attendance seemed to be that training in the use of such aids should not be made compulsory for public school teachers, although it was conceded that such a regulation might offer some advantage until teachers in general became more conscious of the possibilities in this field.

The group agreed that a separate course should be offered rather than an attempt to offer special units of work in methods courses. As to the content of a course in visual instruction, the consensus of opinion was that it should be largely technical and should stress classroom techniques, operation and care of equipment, sources and production of materials, administration, etc. The value of summer courses was recognized by all.

A similar conference is to be held in June to which a number of persons from the Middlewest who are interested in teacher training will be invited.

New York Groups Meet Jointly

A joint meeting of the Visual Instruction Section of the New York Society for the experimental study of education and the New York Branch of the Visual Instruction Department of the N. E. A. was held on Thursday evening, December 10, at the Museum of Science and Industry, New York. Dr. Morton C. Kahn, Associate Professor at Cornell University Medical College, spoke on "The Bush Negroes of Dutch Guiana," and showed the motion pictures made on recent expeditions to South America, portraying typical Congo Civilization.

Industrial Firm Tests "Talkies"

To make their sales meetings more effective, the Shell Petroleum Corporation conducted a series of tests to determine the relative effectiveness of the lecture, the silent film and the talking motion picture in increasing attentiveness and learning of their sales personnel. The audience filled out questionnaires of the "true-false" type before and after the lecture or film showings. The papers were carefully graded and grades compared. In the case where a lecture was used, it was found that the students were able to increase their grades only 8%. In the case of the silent film, they improved their grades 17%. And in the case of the talking film, an improvement of 38% was made. Further studies were then made to determine the remembrance value of sound films as compared with silent films and it was found that all of the students remembered more of the talking pictures than they did of the silent.

This report, furnished by Mr. A. E. Holleman of Shell Petroleum, appears in the September-October issue of "DeVry Movie News."

News from Abroad

China. Great strides are being made in the educational film field in China. In November the Ministry of Education inaugurated a nationwide movement whereby 160 educational films, chiefly 16mm. sound and silent, will be used to supplement teaching in the primary and secondary schools, to import common knowledge to the masses, and to provide suitable recreation for the public. The whole country has been divided into 120 districts to facilitate film distribution, with one trained operator assigned to each district. The operators training class was opened September 10th at the University of Nanking. Domestic pictures will be made by the Central Studio at Nanking, a Government institution, and by the College of Science of the University of Nanking.

A school of cinematography is also planned by the officials of the Great China University, Shanghai, which will be directed by Dr. S. C. Tai, dean of the University's School of Education. This "movie school" will give courses in directing, scenario writing, stage set-up, acting and photography and will produce its own films.

South Australia. The Education Department of South Australia has formed a Circulating Film Library for schools, which is reported in the July issue of *Film Progress.* All but 8 of the 59 films purchased are for primary schools, but many are also suitable for use in secondary schools. Booklets are also issued with the films, describing each film in detail.

Japan. A plan has been initiated by the Educational Office of Japan to promote education by film in every elementary school of the country. Films on geographical, historical, scientific, and social subjects will be produced by domestic companies, which will be financed by the Educational Office. Such pictures will

(Continued on page 28)

THE DEPARTMENT OF VISUAL INSTRUCTION

THE official "roster" of Department members, printed in the November issue, will appear again in the February issue with all necessary changes duly made. As in the November list, only those will be included whose little two-dollar duty is done, not merely promised or planned.

We suggest, therefore, another careful glance at page 281 of the November issue. The daggers tell it. All members there shown as expiring in November, December, or January, will be omitted from the February list, unless . . . ! Send your $2.00 now.

THE Department will be glad to know that renewals have come in at a most gratifying rate since publication of the "roster". The column of asterisks was apparently just another visual aid of value. The alphabetical listing, as had been hoped, also startled many a veteran in the field when he found his own name missing. Many have promptly reinstated themselves. More will. New members are coming in with agreeable frequency. All these — renewals, resurrections, and new memberships—together with those that will still come in before the February issue goes to press, seem assurance that the February roster will exceed November's by a comfortable margin. Evidently the Department **can** grow!

AUGHINBAUGH of Ohio has made his deft and characteristic contribution to the above picture. A few words from his trenchant pen, to educators in his territory, brought in a dozen new members from Ohio in ten days—up to this writing. We earnestly commend the Aughinbaugh method of "doing the trick". Here are his words: "Attention please! The National Education Association has a Department of Visual Instruction. If this Department can be properly supported it will directly benefit every user of educational slides and films. It requires such a department around which we can rally to forward the interests of visual instruction.

"Membership in this Department automatically makes one a subscriber to THE EDUCATIONAL SCREEN —the only publication devoted to the field of visual education. It is very useful to all teachers.

"The membership fee is only $2.00. Send your letter of enrollment and the $2.00 to Department of Visual Instruction, 64 East Lake St., Chicago, Illinois. It is our earnest hope that Ohio can have a good representation in this organization. Let us show the rest of the United States the way forward." (Signed) B. A. Aughinbaugh, Director of Visual Instruction.

The New Orleans Program, February 22 and 23

Monday—Registration Luncheon ($1.00)
Evangeline Room, Hotel DeSoto

Address: "Significant Developments in Visual Instruction"
Dr. William H. Johnson, Superintendent of Chicago Schools. The speaker will be introduced by Principal Lionel J. Bourgeois of the McDonough School, New Orleans. (Twelve minutes by trolley, seven minutes by taxi, to The Peters School of Commerce.)

Monday, 2:30 to 4:30 P. M.
Auditorium of Peters School of Commerce

Visual Presentation: "The Open House Exhibit as a Stimulus to Interest in Visual Instruction"
Ella Callista Clark, State Teachers College, Winona, Minn.

Address: "Progress in Teacher Training in Use of Visual Aids"
Dr. Edgar Dale, Ohio State University.

Illustrated Address: "Motion Pictures as an Aid in Agricultural Extension Work in Louisiana'
E. J. Giering, Jr., Visual Education Specialist, Baton Rouge, La.

Address: "Plans for Cooperation between the American Council on Education and the Department of Visual Instruction"
Charles F. Hoban, Jr., Associate in Motion Picture Education, The American Council on Education.
(Tentative plans are afoot for an informal dinner Monday evening for interested members at a famous restaurant in the Vieux Carre, the old French Quarter of New Orleans.)

Tuesday—Demonstration Luncheon ($1.00)
Evangeline Room, Hotel DeSoto

Visual presentation: "Movie Record of a Rocky Mountain School"
Showing and discussion of a film made by the school.
Lloyd Shaw, Superintendent of Cheyenne Mountain Schools.
Additional showings of recent educational films as time permits.

Tuesday, 2:00 to 4:30 P. M.

Visual Presentation: "Visualizing the Correct Use of Still Pictures in Teaching"
Mineta Merton, Public Schools, Waukesha, Wis.

Address: "Recent Observations of Motion Picture Production in Hollywood and Moscow"
Dr. Fred Eastman, Professor of Dramatic Literature, Chicago Theological Seminary.

Lecture and Visual Presentation: "China's Life and Culture Visualized'
(Illustrated with White Brothers' famous "camera paintings."
J. Henry White, Lake Ariel, Pennsylvania.
(An extensive collection of White Brothers photographs and hand-colored prints will be on exhibition in the Peters School Auditorium throughout the two days.)

Note:—Reservations for the Luncheons may be sent to Department Headquarters or to Caroline S. Pfaff, District Superintendent, 703 Carondelet St., New Orleans, La.

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films
(A) Discriminating Adults (Y) Youth (C) Children
Date of mailing on weekly service is shown on each film.
(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

After the Thin Man (Powell, Loy, Landi, Stewart) (MGM) Successful "box-office" imitation of Thin Man—happy married couple always tangled in crime, and furnishing fairly human comedy as they go. But hero's almost continuous drunken daze makes his deft detective work hardly convincing. 1-5-37
(A) Good of kind (Y-C) Amus. but doubtful

Along Came Love (Irene Hervey, C. Starrett) (Para.) Pleasant, whimsical little love story about a nice little sales-girl heroine's struggle for the notice of her ideal hero, a doorman also studying medicine and absorbed in babies. Marred, as often, by one cheap touch of crudity. 12-15-36
(A) Perhaps (Y) Fairly good (C) No interest

Banjo on My Knee (Stanwyck, McCrea, Walter Brennan) (Fox) Colorful story of shanty-boat life on lower Mississippi, with picturesque characters of elementary morals, rollicking slapstick and melodramatic villainy. "Land girl" heroine and river siren of shady past fight over crude hero. Ethical value low. 12-15-36
(A) Dep. on taste (Y) Not the best (C) No

Beggar Student (Ufa) (English Titles) Hilarious character comedy accurately laid during Saxony-Poland struggle in 1704. Hero, future king incognito, and his pal have boisterous good time as prisoners at Polish court, till they win freedom and high-born brides. Elaborate. 12-22-36
(A) Rather interesting (Y-C) Little interest

Camille (Garbo, Taylor, Crews) (MGM) An outstanding masterpiece. Notable achievement in intelligent direction, restrained treatment, fine acting, pictorial beauty, with background, sets, costumes true to time. Garbo superb as Dumas' tragic heroine who finds real love too late. 1-5-37
(A) **Excellent** (Y) Mature (C) No

College Holiday (Jack Benny, Gracie Allen) (Para.) Inane yarn of pair of burlesque lunatics gathering picked college boys and girls for ideal "mating" at bankrupt hotel turned into eugenic headquarters. Much horseplay and would-be "comedy" not always comic. Riotous laughs for the masses. 12-29-36
(A) Hardly (Y) (C) Perhaps

Easy to Take (John Howard, Marsha Hunt) (Para.) Radio "Uncle Roddy" is left fortune by old, mid-Victorian listener, and also a family including heroine and an impossibly disagreeable little brother. Story then padded out with endless acting and singing by child performers. 12-22-36
(A) Mediocre (Y) Perhaps (C) Doubtful value

Ecstasy (Heda Kiesler) (Foreign English dialog) Simple, elementary story told in exceedingly slow tempo, endless close-up and with almost no dialog. Incredibly indifferent groom, utterly lonely bride, other man, constant symbolism—some vague, some labored, some beautiful. Decidedly "different". 1-5-37
(A) Novel (Y-C) No

General Spanky (Spanky McFarland and Gang) (MGM) Artificial story of Civil War South along Mississippi. Two kids, white and black, manage to be quite engaging through improbable adventures—off riverboat, to Southern mansion, boy army, comic "battle", etc. Grown-ups of minor interest. 12-29-36
(A) Perhaps (Y) (C) **Entertaining**

Gold Diggers of 1937 (D. Powell, Blondell, Farrell, V. Moore) (1st Nat) A musical with capable cast, more story, less dancing than usual. Crooked associates work for producer's death to get insurance, but agent-hero thwarts them and saves show. Motives mercenary. Striking ensemble finale. 12-29-36
(A) Depends on taste (Y) Doubtful (C) No

Hearts in Bondage (J. Dunn, D. Manners, Mae Clarke) (Republic) Well-meant attempt at Monitor-Merrimac history with romantic, tragic North-South complications. Careful sets and costumes, but cluttered narrative and elementary direction rob it of needed tempo, emphasis and conviction. 12-8-36
(A) Hardly (Y) Fair (C) Little interest

Hideaway Girl (Robert Cummings, Martha Raye) (Para.) Starts as lively adventure stuff, with fleeing heroine meeting rich young hero. Then crooks, police, clubs, yachts, staterooms, pretended "man and wife" situation make roistering stuff of dubious value, till hero's fiancee proves to be famous crook! 12-22-36
(A) Mediocre (Y) Better not (C) No

House of Secrets (Leslie Fenton, Sidney Blackmer) (Capitol) Stupid mystery thriller, naively told, that involves high minister, honored lawyer, and Chief of Scotland Yard with seemingly criminal gang. Stock devices, creepy shadows, crazy yells, and finding of treasure as finale is merely ridiculous. 12-8-36
(A) Stupid (Y) Poor (C) No

In His Steps (Eric Linden, fine cast) (Grand Nat) Only title and serious purpose relate to famous book. Under-age pair, genuinely in love, defy rich parents, elope, marry, learn new ideals in poverty. Boy bravely returns to face kidnap charge and clear old friend—and all is forgiven! Well acted. 12-29-36
(A) Good of kind (Y) Mature (C) No

Jungle Princess (Dorothy Lamour, Ray Milland) (Para) Absurd, artificial thriller a la Tarzan, faked throughout. Native heroine, chum of tiger, is helped by whole jungle to win hero from white girl. Elephants rampage, apes crush a village, traps, tortures, etc. Preposterous stuff for children. 12-8-36
(A) Futile (Y) Hardly (C) No

Legion of Terror (Bruce Cabot, M. Churchill) (Columbia) Another Class B product built on recent headlines, sternly arraigns organized terrorism. Ruthless secret society bullies community with threats and killings till government-agent hero, disguised as laborer, brings all to justice. 12-8-36
(A) Hardly (Y) Possible (C) No

Love Letters of a Star (Henry Hunter, Polly Rowles) (Univ) Cheaply "promotional" title for mild little murder mystery built on a scandal suicide and several murders. Chief merits, notable detective role by C. Henry Gordon, decent English throughout, no gangsters, nothing gruesome. Quite puzzling. 12-8-36
(A) Hardly (Y) Perhaps (C) No

Love on the Run (Gable, Tone, Crawford) (MGM) Hilarious, preposterous fun over two newspaper pals chasing runaway heroine from London to Paris. Breezy, wisecrack dialog but not sexy. Hero wins always by double-crossing pal. Some crudities of act and speech, but mostly non-stop amusement. 12-22-36
(A) **Very good of kind** (Y) **Amus.** (C) Doubtful

Make Way for a Lady (H. Marshall, Ann Shirley) (RKO) Mostly a charming little story of grown-up love, with Gertrude Michael adorable in teacher role. But Ann Shirley does not quite convince in naive, school-girl meddling with her father's romance and certain bits do not ring true. 12-15-36
(A-Y) Rather good (C) Little interest

Man Who Lived Twice (Ralph Bellamy) (Columbia) Clinical thriller about dangerous criminal, operated upon by great surgeon with fantastic results. Becomes outstanding scientist without memory of past. Blackmail, disclosure, elaborate trial. Bad anti-climax of "guilty" verdict solved by reprieve. 12-29-36
(A) Hardly (Y) No (C) No

Mummy's Boys (Wheeler and Woolsey) (RKO) Crazy mystery farce about Tut's curse, burlesque archaeological expedition, and brainless chase through Egyptian tombs. Achieves a few scary moments, but the Wheeler and Woolsey bag of tricks sadly needs refilling. Feeble stuff. 12-15-36
(A) Stupid (Y) Hardly (C) No

Night Waitress (Margot Grahame) (RKO) Sailor hero struggles long to "pick up" waterfront cafe waitress till complications with racketeering, smuggling and gangsterism bring her to him for rescue. Seamy side of life made thoroughly seamy, with wholesome happy ending for anodyne. Some absurdities. 12-15-36
(A) Hardly (Y) Unwholesome (C) No

One Way Passage (Warner re-release) (Film Estimate of October, 1932) Powell and Francis excellent as smooth crook-hero and sensuous heroine. Sensational voyage, ardent love, deftly directed and acted, good comedy and suspense, logical tragic ending. Glamorous crooks dominate film. 12-8-36
(A) **Very good of kind** (Y) Doubtful (C) No

Pennies from Heaven (Bing Crosby, Madge Evans) (Para.) Humble-life story of good-natured, mutually helpful ne'er-do-wells, living hand to mouth through highly improbable adventures to success. Bing sings as usual, and acts human role better than usual. Orchestra accompanies songs, even in a solitude. 12-15-36
(A) Depends on taste (Y) **Good** (C) Fair

Plainsman, The (Gary Cooper, Jean Arthur) (Para.) Powerful picture of heroism and villainies in the '60's, when America was "making its frontiers safe". High historical value, vivid character interest, but DeMille must have his moments of torturing drama and agonizing, incredible heroics. 1-5-37
(A-Y) **Fine of kind** (C) Too strong

Rainbow on the River (Bobby Breen) (RKO) Little northern orphan of Civil War lost in New Orleans till found by rich New York grandmother. Features Bobby's extraordinary nasal singing and ultra-seraphic acting. Much human appeal, but weakened by harsh and exaggerated characterization and sentimentality. 12-29-36
(A) Depends on taste (Y) (C) Good of kind

Rembrandt (Charles Laughton) (UA) Supreme.y careful English production, wonderful in backgrounds, sets, costumes, vivid in characters, slight in action. More a study than entertainment. Overemphasizes failure. Only picture shown is mocked. Laughton fine in undramatic role. Speeches overdone. 12-29-36
(A) **Impressive** (Y) (C) Not recommendable

Sinner Take All (Bruce Cabot, M. Lindsay) (MGM) Another super-clever newspaper man solves a murder epidemic after managing to point suspicion at practically every one in the cast "Narcophine" did it—administered by least suspicious character. A romance drags along through it all to happy ending. 1-5-37
(A) Ordinary (Y) Perhaps (C) No

Smart Blonde (Glenda Farrell, Barton MacLane) (Warner) Brisk-moving, mildly suspenseful murder story, with undistinguished but fairly believable characterizations of hero as a not-too-dumb detective and wise-cracking heroine who proves chief brains in solving murder of night-club owner. 1-5-37
(A) Perhaps (Y) Passable (C) No interest

Smartest Girl in Town (Gene Raymond, Ann Sothern) (RKO) Rollicking, merrily improbable farce. Heroine out to marry money and immensely rich hero gives himself endless trouble in winning her by not revealing his wealth. Broderick's hilarious slang and Blore's masterful "valet" are the high comedy. 12-8-36
(A) Good of kind (Y) **Amusing** (C) Prob. good

Son of Mongolia (Russian) (English Titles) Unusual film about elemental, wandering hero. Eerie in song, music, language and sounds. Story naive, direction rambling, narrative confused, but gripping portrait of lowly life in dreary land, with most primitive means and methods for existence. 12-22-36
(A) Unusual (Y-C) Doubtful interest

Stowaway (Shirley Temple) (Fox) After exotic start, becomes engaging adventure story ideal for Shirley's talents. Child's influence over the grown-ups very appealing and convincing. No misadventure carried far enough to be painful. No tap dancing. Songs belong in action. Shirley's best in years. 12-29-36
(A) (Y) (C) **Excellent**

That Girl from Paris (Lily Pons, Gene Raymond, Jack Oakie) (RKO) Lily's beautiful singing is hopelessly buried under crude, low comedy of the obese Oakie et al., in cheap yarn lacking good taste and even common sense. Story logic simply ridiculous. Pitiful waste of Lily Pons. 1-5-37
(A) Poor (Y) No (C) No

Theodora Goes Wild (Irene Dunne. Melvyn Douglas) (Columbia) Crazy, sophisticated, well-acted farce with some genuine human comedy. Hilarious situations when demure village heroine, revealed as author of "sexy" best seller, pretends to be scandalous character readers think she is. Irene clever comedienne. 12-8-36
(A) **Very amusing** (Y) Not suitable (C) No

Wanted, Jane Turner (Lee Tracy, Gloria Stuart) (RKO) Exciting, lively gangster picture with breezy postal-inspector hero and heroine-assistant on trail of mailtruck robbers. They get their men and each other, after much flippant wise-cracking. Rather interesting despite many irrelevant incidents. 12-15-36
(A) Fair of kind (Y) Fair (C) No

Week End Millionaire (Buddy Rogers, Mary Brian) (Alliance) Grinning hero, mistaken for multi-millionaire, and heroine masquerading as "countess", have a floundering love affair amid de luxe surroundings, with pseudo crooks and a fashion show for complications. Acting pitifully poor. 12-22-36
(A) Hopeless (Y) Stupid (C) No

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FILM PRODUCTION IN THE EDUCATIONAL FIELD

Conducted by F. W. Davis
Department of Photography
Ohio State University, Columbus

Storage and Preservation of Film

ONE PHASE of the motion picture activity which has been neglected by the average amateur is that of storage and preservation of film material. It so often happens that a school will procure a fine film, entailing considerable time and expense, only to find that a few years later the film is in such condition that it cannot be shown and is worthless.

All motion picture films and film strips are produced on either cellulose acetate (slow burning, safety film) or cellulose nitrate (inflammable) stock. All 16 mm. films in this country are produced on acetate base, while the 35 mm. is produced on both. Almost all of the Hollywood professional films are made on the inflammable nitrate stock although many of the present day 35 mm. teaching films are coated on the safety base.

This means that, first of all, one should ascertain which type of film is being used and especially which type of film is being stored in the film vaults or cabinets. Nitrate film should be used as little as possible as the danger with this type of film is due mainly to its rapid burning rate, its ability to burn in a limited supply of air and its low temperature of ignition and combustion. Most substances, such as wood and paper, do not ignite until a temperature of around 600° or 700° F is reached, while nitrate film will decompose at 230° F or at the temperature of an ordinary incandescent bulb or steam pipe. (1)

There is very little danger in free burning nitrate film is the open air, but on confining the combustion to a vault or film storage cabinet in a limited supply of air this burning film gives off carbon monoxide, nitrogen dioxide and nitrogen tetroxide, all very dangerous gases.

The fire hazard on acetate film is somewhat less than that of ordinary paper. The ignition temperature of this type of film is about 700° or 800° F. so that it is readily apparent that where films are shown to school children the safest type of film to use is cellulose acetate.

It is hoped that no school will have the fire situation arise but if it does we should know what to do. Many of the present-day fire extinguishers are useless on a film fire and pails of sand to throw on the fire are likewise worthless. Water seems to be the cheapest and most effective method of combating a film fire especially when it is in the form of an automatic sprinkler. (2) It is much easier however, to practice fire prevention than fire extinction.

Aside from destruction by fire a film may be destroyed just as "effectively" (although not so rapidly) as far as projection is concerned by storing it at an improper temperature or humidity. The present day "safety" film tends to curl and become very brittle when dry, whereas the nitrate film has less tendency towards these conditions. Everyone who has used 16 mm. films has noticed at some time or other that they become extremely brittle with long periods of storage.

It has been found (3) that at a relative humidity of 15% or the condition in an average home during the winter months, the films are extremely brittle and will either not project at all or trouble will be encountered during projection.

A relative humidity of 50% is found to be ideal for storage of films. This, incidentally, is the condition that has been found best for books in libraries. One must not go to the other extreme, however, and keep films in an atmosphere which contains too much water vapor, otherwise condensation will take place and be just as detrimental as a dry condition.

How then are we to keep films at the right humidity? In the majority of cases an individual would be unable to maintain the 50% condition but, by all means, try to approach as nearly as possible to this ideal. Very little trouble will be experienced in the summer months as the humidity is normally satisfactory at that time. Films should be placed in individual metal containers which contain an absorptive pad, which if kept continuously moist will retain the films in good condition. If many such cans are to be stored for any period of time it is desirable to place them all in a large container which also contains a large humidifying device.

Safety film which has become brittle may be restored to its original condition by replacing the moisture content, although this is sometimes a long process and may require several weeks. However, by running the film through special chambers or pads made for the purpose of rehumidification, films may be brought back to their original condition in 10 to 30 minutes depending upon their dryness.

Temperature is also a factor in film storage although not so important as humidity. Possibly the ideal tem-

(1) *Journal Society of Motion Picture Engineers* Vol. XXVII No. 6, p. 657, A. H. Nuckolls and A. F. Matson.

(2) *Journal Society of Motion Picture Engineers* Vol. XXVII No. 6, p. 662, Henry Anderson.

(3) *Journal Society of Motion Picture Engineers* Vol. XXVII No. 6, p. 694, Weber and Hill.

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perature would be 50° F. however 70° F. is satisfactory providing the moisture content of the air is checked.

In spite of all precautions that are taken the films will eventually wear out, although a properly processed 16 mm. film carefully cared for should last a lifetime. Of course the frequency of projection will definitely affect its life.

The safest insurance on a film is to have a duplicate print made from the original before the original is shown (other than for editing purposes). If much editing is required the duplicate should be made immediately. By intelligent duplication of films, (not projecting the duplicates) and by proper care of the circulating film an almost permanent record of the film material may be secured.

Who Should Make Instructional Films?

By ELIAS KATZ
Teachers College, Columbia University

THE LOGICAL person to be making teaching films is the teacher. Not Hollywood, not commercial companies "interested in the educational film field," not those who have only a cursory interest in the growth of children in school. Only the classroom teacher knows what her pupils need at any particular point in the learning process. Only she knows when a film can be most effective during a given lesson. Only she is able to sense the necessary materials which should be included in a motion picture. All the years of research and experimentation in educational films have yielded very little more than what a good teacher knows from practical experience.

Most teachers believe that instructional films are difficult and expensive to produce. This is not at all true. Excellent teaching films can be made for as low as twenty-five dollars per film. As for the actual photographing of the material, that is no more difficult than making a kodak snapshot!

To be specific, the steps and costs involved in making a film for art teaching by an art teacher, will be briefly described.

The subject was a demonstration of the organization of lines within a rectangle, which is the foundation of all fine design. The illustration of the use of these design principles was then carried over into the painting of a landscape in water color.

A Professor of Fine Arts at a Teachers College wished to make this film. Such a subject could be used for clarifying concepts of design for lay audiences, for demonstration to art teachers, and in art classes in the junior and senior high schools.

The actual production of the film was done in one afternoon. The Professor was the only actor; the filming took place in a 5'x10' office; lighting was taken care of by 25c Photoflood bulbs; the cost of the Eastman film was about fifteen dollars. The camera, tripod, and lights are the permanent equipment of the Fine Arts Department. The entire cost of the production was well within twenty-five dollars, including introductory and explanatory titles. Furthermore, by making duplicate prints which can be sold or rented, funds are being obtained for making more films of a similar type.

Naturally, the countless subjects which teachers may wish to film do not all lend themselves to an inexpensive treatment. Certain topics require the collaboration of experts, or more costly equipment. Nevertheless it is quite clear that simple films can be easily and inexpensively made by the teachers who are going to use them.

SCHOOL DEPARTMENT

Conducted by Wilber Emmert
Director Visual Education, State Teachers College, Indiana, Pa.

Some Projection Problems Simplified for Classroom Teachers

IN READING the literature dealing with the mechanical problems of projection, one often comes across such expressions as: objective lens, condenser lens, focal length of lenses, aperture, aperture plate, intermittent sprocket, intermittent movement, gate, alternating current, direct current, rotary shutter, fuse, acetate film, nitrate film, safety film, inflammable film, non-inflammable film, screen picture size, and many others. Many of these terms are not clearly understood by most teachers.

The purpose of this article is to explain and clarify some of the problems incident to projection work in the classroom, which are so puzzling and which seem so mysterious to the average classroom teacher.

The first problem to be discussed is that dealing with the screen picture size. This is a very practical problem which presents itself to the teacher often and in either of the following two forms: (1) How far from the screen must the projector be placed in order to fill the screen with the picture? (2) How large will the screen picture be if the projector must be placed at a certain distance from the screen? Most articles dealing with this subject submit a page of "conversion tables" by means of which the teacher, or other person, can readily cross-check to get the answer to the particular problem. One serious drawback to this scheme is that when needed, the "conversion table" cannot be located.

The method proposed in this article is one by means of which the teacher can readily calculate the answer for a given situation by "formula," thus being self-dependent rather than being harnessed to a "conversion table" which is usually inaccessible. The problem is a simple one, and readily understood. The factors involved are: (1) focal length of the objective lens (this is stamped on the lens housing), (2) the aperture dimensions, (3) the throw (distance from the projector to the screen), and (4) the length or width of the picture desired.

The focal length of the objective lens determines the picture size. Each lens has a fixed focal length. To change the picture size, it is necessary to change the projection distance (throw). Where this is impractical, a different focal length lens must be used. The shorter the focal length, the greater the magnification, and hence the larger the screen picture. For a given lens the picture size increases proportionally with the projection distance. With the width of the picture selected, the required focal length objective lens is given with sufficient accuracy by the following approximate formula:

$$\text{Equivalent Focal Length (E. F.) (in inches)} = \frac{\text{Throw (feet)} \times \text{Aperture Width (inches)}}{\text{Picture Width (feet)}}$$

in which $\underline{E.\ F.}$ = the equivalent focal length of objective lens measured in inches
$\underline{T}$ = the throw measured in feet
$\underline{W}$ = the width of the screen picture measured in feet

This is an approximate formula and gives the dimensions within a few inches from the exact size. This formula can be used in calculations for all projectors, lantern slide projectors, motion picture machines, opaque projectors, and the film slide projectors. It is merely a matter of substituting the values given below.

As stated below, the focal length of the objective lens (E. F.) will be found stamped in the metal housing of the lens. The throw and width can be accurately measured with a tape measure or yardstick. The aperture widths and heights will have to be written down for ready reference or memorized with little effort.

The aperture dimensions for the various projectors are: The standard 35-mm aperture is a rectangular opening, .906 inches wide and .6795 inches high for the silent projector, and .825 inches wide and .600 inches high for the sound projector. The standard 16-mm aperture is .38 inches wide and .28 inches high for both silent and sound projectors.

The standard lantern slide projector has a matte opening 2¼" x 3".

The opaque projector has an aperture opening six inches square.

The film slide projector and attachments have the same aperture opening as the 35-mm silent projectors, .906"x .6795".

To find the screen picture size for the projector, it is simply a matter of substituting the proper values in the formula given above. After the formula is once learned, it is possible to use it in determining the screen picture size. In making the calculations, it simplifies matters to use the abstract numbers and then affix the proper names (feet or inches) after the calculations have been made. This saves multiplying by 12 and later dividing by 12.

This problem will serve as an illustration: What will be the size of the screen picture using a 16-mm motion picture projector having a 2-inch objective

(*Concluded on page* 24)

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SCIENCE

The following is a partial list of the widely used Eastman films on science subjects. All of the 42 available reels are outlined in the *Descriptive List of Eastman Classroom Films* (see coupon). Atmospheric Pressure—Compressed Air—Electricity (3 reels)—The Green Plant—Illumination—Behavior of Light—Microscopic Animal Life—Life History of the Yellow Fever Mosquito—Refining Crude Oil—Optical Instruments—Refrigeration—Sand and Clay—Formation of Soil—Steam Power—Termites—Volcanoes—The Water Cycle—Water Power — Purifying Water — Weather Forecasting.

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NATURE

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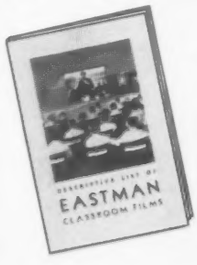

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lens (the size usually supplied with such projectors for class use) placed 20 feet from the screen?

Substituting in the formula

$$\text{E. F. (in.)} = \frac{\text{Throw (feet)} \times \text{Aperture Width (inches)}}{\text{Picture Width (feet)}}$$

$$2 = \frac{20 \times .38}{W}$$

$$2W = 20 \times .38$$

$$W = 10 \times .38$$

$$W = 3.8 \text{ feet, picture width.}$$

The picture height will be found by substituting .28 for aperture height and H in place of W for the 16-mm projector.

W. E.

Guidance in the Use of Visual Education Material

From the Supervisor's Notebook

SUPERVISORS in their direction of teachers find the following types in varying degrees; the alert, interested, efficient ones, and those who have become inefficient by reason of ill health or from a lack of interest. Both types need stimulation and direction, the application of such help varying with the relationship that exists between supervisor and teacher, the teacher's general attitude toward her work, and her skill and technique. The supervisor should strive to keep alive a keen sensitiveness to these conditions so that his or her methods may hasten, not deter, desired goals.

Sometimes the first step in the supervisor's procedure must be to convince a teacher that a method in departure from the one being used is necessary. This may be accomplished in various ways.

1. Visiting the teacher in question for an appropriate length of time, discussion of the work following, during which the supervisor broaches tactfully the subject of the change which he or she deems necessary. In this case let us, for the sake of specific illustration, presume to be the scientific use of Visual Aids. In his or her enthusiasm the supervisor should not give the impression that this is a separate subject nor even a new procedure. The best justification of visual aids should be that of enrichment of subject matter.

2. Follow your visit and its attending discussion with an invitation to the teacher to visit a teacher who is using visual aids as a means of training the powers of observation, of developing the ability to interpret correctly, and in stimulating curiosity. Ask the teacher to visit with this question in mind; How do visual aids effect worthwhile learning? Tell her that you will be glad to accompany her on the visit in order that you may be in a position to discuss the subject further. Before the date set for the visit make arrangements with the demonstrating teacher for the type of work you wish the teacher to see.

A conference composed of demonstrating teacher, visiting teacher, principal and supervisor should

preferably take place immediately following the demonstration. After a demonstration followed by such a conference, a certain teacher of her own accord remarked to the supervisor: "I had no idea of the meagreness and inefficiency in my work until I saw Miss W's. Further I did not realize the advance in methods brought about by systematic use of visual aids."

3. Ask the teacher in question to invite you to visit her again at some future time after she has had time to reorganize her methods in accordance with modern interpretation of fundamental principles. On an advisory capacity the supervisor may then offer guidance in such matters as further experimentation and use of materials, interpretation of courses of study and curriculum records as related to visual education, research reading, where and how to obtain visual aid material, and its care.

Often in the case of teachers unaccustomed to the use of visual education materials, a supervisor finds it necessary to break down such inhibitions as not knowing how to manipulate projectors, fear of an initial start in their use, not knowing how to apply such aids in connection with subjects taught, a fear of not continuing in accustomed ways of presenting knowledge.

These inhibitions conspire to make difficult the introduction and use of the "seeing experience" in classrooms. Recommendations to take a course in Visual Instruction will often solve difficulties for teachers when other measures offered by supervisors and principals fail.

The supervisor's opportunities are many and diverse in character. In short her excuse for being is "to help teachers to help children grow".

By FLORO TORRENCE
General Supervisor, Indianapolis Public Schools

ANNOUNCEMENT!

PATHE NEWS, INC., has made available in **16 mm. Sound-on-Film** a new series of Educational Subjects suitable for school use.

FOR DETAILED INFORMATION ADDRESS

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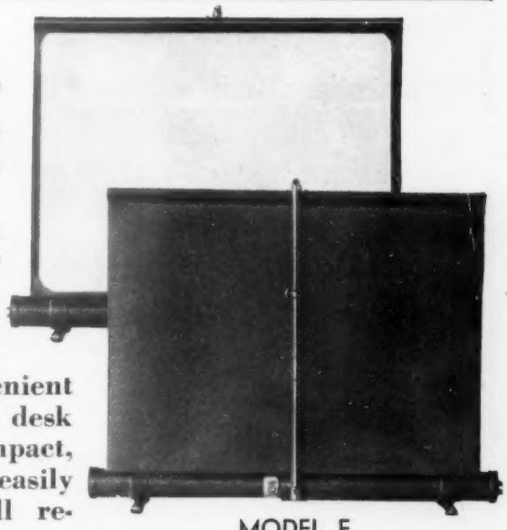
The Da-Lite glass-beaded screen fabric, famous for many years for its superior light reflective qualities . . . is available in many convenient mountings for use on desk or table. Each is compact, light in weight and easily erected. Sizes for all requirements. See at your dealers or write for catalog!



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Mounted in tubular metal case, with pivoting, rubber-tipped feet. Automatic-locking, collapsible rear support for screen. Six sizes, 22" x 30" to 52" x 72" inclusive.

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DA-LITE SCREENS AND MOVIE ACCESSORIES

Keystone Map Slides

Add a Great Deal to the Teaching Value of Units of Lantern Slides in the Social Studies.

It is very important that students visualize the location of the situations pictured.

And there is no more effective way of teaching map facts than to use map slides in connection with a pictorial unit on the region being studied.

For example, with Keystone Geography Unit No. 22, *Our Mexican Neighbors*, we recommend the use of

Keystone Map Slide No. 75
in Appropriate Colors

We shall be glad to make a survey of your lantern-slide units and recommend appropriate Keystone Map Slides.

Keystone View Co.
Meadville, Penna.

New Film Releases

Prize University Film Released

Garrison Film Distributors, Inc., of New York City, announce that they have added *The Oval Portrait*, prize-winning two-reeler, to their *"Blue List* of Exceptional 16mm Sound Films." *The Oval Portrait* was produced by students at the University of Southern California and was awarded the Paul Muni Prize as being the best amateur film of the year. It was adapted from the Edgar Allan Poe story and is synchronized with a musical score played by the organ. Other recent additions to the Blue List are: *High School of Skiing*, an authentic instructional film made in the Swiss Alps, *Corpus Christi Day*, showing the ceremony in an Austrian village, and *Eine Kleine Nacht Musik* based on the Mozart music, making use of "cutouts" created by Lotte Reininger.

Shenandoah National Park in New Film

The Shenandoah National Park is the subject of a new one-reel silent motion picture film prepared under the supervision of the Department of the Interior by the National Park Service and the Bureau of Mines in cooperation with a large industrial concern. Animated photography is used to show in the opening scenes the geographic location of the newest of our National Parks, its proximity to nearby cities of Virginia and the Nation's capital, the route of the scenic Skyline Drive over the mountain tops, and other routes within the Park. Picturesque CCC camps, picnic grounds, camping sites, and other facilities for recreation are portrayed.

Copies of this film in both the 16mm and 35mm may be obtained for non-theatrical exhibition from the Pittsburgh Experiment Station of the United States Bureau of Mines, Pittsburgh, Pa., or the National Park Service, Department of the Interior, Washington, D. C.

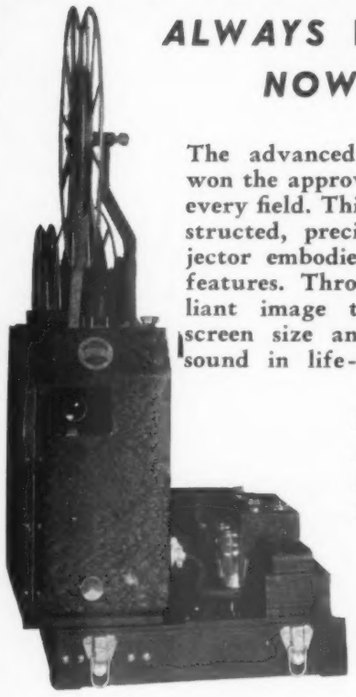
Film on Juvenile Delinquency

Juvenile Delinquency, the one reel March of Time productions recently shown in the theatres, is now available for non-theatrical use by purchase from the National Probation Association, 50 W. 50th St., New York City. The film deals with the prevention of juvenile delinquency, portraying the conditions that breed criminals, and should be of particular interest to social workers, teachers, women's clubs and parent-teacher groups.

Resettlement Movie Available to Schools

In response to the extensive demand by schools, *The Plow that Broke the Plains*, the three-reel government motion picture, has been made available for such exhibitions, in both 16 mm and 35mm sound prints. All who have seen the film are unanimous in praise of it as entertainment, of technical excellence and dramatic power, and as a masterful example of the documentary picture. It presents the history and land problems of the Great Plains from the time buffalo roamed the

16MM UNIVERSAL SEES ALL-PLAYS ALL SOUND PROJECTOR



ALWAYS NATION-WIDE ACCEPTANCE

NOW NATION-WIDE SALES!

The advanced Universal has won the approval of leaders in every field. This ruggedly constructed, precision built projector embodies all the latest features. Throws a clear, brilliant image to any desired screen size and reproduces sound in life-like, true-tone quality. A finger-tip control instantly adjusts amplification for large or small audiences. Compactly portable in two carrying cases, it is ready for quick set-up. Complete, ready to plug in. Universal is low in first cost, extremely economical in upkeep . . . *and easy on films.*

Nationwide sales and service now available.
Approved by National Board of Fire Underwriters.
Detailed information on request from dealers.
Note to dealers: Desirable territory still available.

Sentry Safety Control Corp.

UNIVERSAL SOUND PROJECTOR DIV.

Manufacturers of 16 MM-35 MM Sound Projectors

May be purchased on the Universal Budget Payment Plan

Factory & General Offices
Allegheny Ave. at 9th St.,
Philadelphia, Pa.

Paramount Building,
New York City,
New York

On Sale By

Ideal Pictures Corporation,
28 E. 8th Street,
Chicago, Ill.
Craig Movie Supply Co.,
1053 S. Olive Street,
Los Angeles, Cal.
Pacific Coast Theatre Supply Company,
250 Golden Gate Avenue,
San Francisco, Cal.
Haanstad's Camera Shop,
404-408 Sixteenth Street,
Denver, Colo.
National Camera Exchange,
5 South Fifth Street,
Minneapolis, Minn.
Eastman Kodak Stores, Inc.,
1020 Chesnut Street,
Philadelphia, Pa.
Eastman Kodak Stores, Inc.,
606 Wood Street,
Pittsburgh, Pa.
Eastman Kodak Stores, Inc.,
1009 Olive Street,
St. Louis, Mo.
Visual Instruction Supply Corp.
1757 Broadway,
Brooklyn, N. Y.
Mogull Bros.,
1944 Boston Road,
New York City
Alan B. Twyman,
29 Central Avenue,
Dayton, Ohio
Western Sound Service, Inc.
Skinner Building,
Seattle, Wash.

range down through the eras of cattle raising, homesteading, large scale wheat farming, dust and drought.

The Plow that Broke the Plains may be obtained from the Resettlement Administration, Washington, D. C., upon the payment of transportation charges.

An Announcement from Ideal Pictures

We are pleased to pass on to our readers the interesting news that Mr. H. A. Spanuth is now associated with Ideal Pictures Company, Chicago, as Vice-President of the Company. As many doubtless know, Mr. Spanuth had been associated for the past nine years with the Bell & Howell Company as Manager of their Film Library Division. In his new connection he will continue to render to those interested in motion picture films and equipment the same kind of courteous and efficient service as heretofore.

Ideal Pictures Company, which has been serving the 16mm and 35mm field for many years, is establishing an 8mm rental library, and a list of these subjects is available upon request. This Company is now prepared also for the distribution of 16mm and 35mm industrial films everywhere in the United States. Two such films recently acquired are *The Art of Selling* and *Making a Sales Presentation Stick*, both available in four reels, 16mm sound.

A Film Review

The new Woman's Christian Temperance Union motion picture, *The Beneficent Reprobate*, presents in four reels an effective and instructive lesson on the characteristics of alcohol and its harmful effects on the human body, as indicated by its subtitle, *Ethyl Alcohol, Its Nature and Properties*. It is a scientifically accurate treatise commendable particularly for its restrained treatment and absence of any preaching or emotional appeal. Although it is educational in character and made in accordance with the principles of modern pedagogical practices, the theme is presented in interesting, popular fashion.

An introductory scene shows a medieval alchemist's laboratory and his accidental discovery of the distillation of alcohol from wine while searching for a universal solvent. The film then summarizes the uses of alcohol in industry, and demonstrates by laboratory experiments its qualities as a solvent, dehydrant, and so on. Much footage is devoted to tests given to a group of medical students at the Northwestern University Medical School, which showed that even a small amount of alcohol resulted in definite temporary impairment to the central nervous system and to muscular control. The subjects were given forty-five cubic centimeters of alcohol, the equivalent to three bottles of 4 per cent beer.

Made by the Burton Holmes Studio, the picture is also very satisfactory technically. It is available in 16mm and 35mm, silent or sound, from the Motion Picture Bureau of the Y. M. C. A. through its offices in New York City, Chicago, and Portland, Ore. We predict a great demand for *The Beneficent Reprobate* from schools, churches, professional groups, and other educational and welfare groups. It is free except for shipping expenses.

The Chinese Had a Word--

We Have the Pictures for it!

●

"One picture is worth ten thousand words," wrote the sage of old Cathay. He had the right idea about education and entertainment. It is our idea too, with these pictures to back it up . . .

STRANGER THAN FICTION; GOING PLACES; YOU CAN'T GET AWAY WITH IT; OSWALD CARTOONS; MEANY MINY MOE CARTOONS; MENTONE SHORTS; SERIALS; UNIVERSAL NEWSREELS

And These Features
With Many Others,

SHOW BOAT; MY MAN GODFREY; THREE KIDS AND A QUEEN

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NON-THEATRICAL DEPARTMENT

UNIVERSAL PICTURES COMPANY, INC.

Rockefeller Center New York, N. Y.

CIRCLE 7-7100

News and Notes

(*Continued from page* 16)

be distributed through prefectural distributing leagues, free of charge if possible.

India. The Motion Picture Society of India has been carrying on intensive propaganda for educational films for some time, arranging for the exhibition of such films in different centers. It has been endeavoring to impress upon the Universities of the country the desirability of introducing courses in film education and considering the production of educational motion pictures. The Society cooperated with the Madras Film League in the Second All India Motion Picture Convention at Madras on 26th and 27th of December, when an interesting exhibition of educational films will be held.

Germany. For the first time this year many German universities are including in their courses of instruction matters pertaining to motion pictures, a report to the U. S. Commerce Department from its Berlin office states. Questions concerning the films are discussed in lectures on current affairs, the theater, national economy, music, and the history of art. Universities which are giving instruction on film matters during the current collegiate year include Munich, Heidelberg, Cologne, Leipzig, Freiburg and Hamburg, the report states. The purpose of these courses is to give a general acquaintance with film art and technique.

It was announced by the official German bureau for educational films that by the end of August 1936, 10,000 projectors had been supplied to schools. This was planned to be accomplished after five years, but the figure was reached after two years. No less than 44,000 films have been supplied for educational purposes.

Visual Education in CCC Camps

A recent survey of motion picture equipment available in CCC camps reveals an extensive use of films in the Corps throughout the country. Some 1500 camps reported that movies were being shown in their camps, with 356 of them owning their own equipment, bought generally with company funds. A definite trend toward 16mm sound projectors was indicated by the survey, although there were many 35mm projectors in the camps. There were also some camps still using silent projectors. In type of films shown, 47.3 per cent was entertainment material and 41.8 per cent was educational.

The set-up of the Fourth Corps Area is particularly outstanding for its extensive film service. In general, the major job of the service is to support vocational educational activity, of which it is an effective part. A wide variety of vocational and related films is maintained in the central supply, and close contact is effected with the local offices of the using services by making up adaptable programs for their traveling field operators.

for administrators
for superintendents
for teachers

a practical handbook on audio-visual instruction, a record of teachers' experiences, and film information.

HOW TO USE THE EDUCATIONAL SOUND FILM

By M. R. BRUNSTETTER

Director of Publications, Teachers College, Columbia University; formerly research associate, Erpi Picture Consultants, Inc.

Discusses the utilization of the educational sound film and illustrates the best techniques by which to secure its effective service in the classroom.

Illustrated, 180 pages, $2.00; postpaid, $2.10

THE UNIVERSITY OF CHICAGO PRESS

Museum Foreign Film Series

The Museum of Modern Art Film Library announces the release of a new series of foreign film programs, for circulation to museums, colleges and film study groups throughout the country. This series consisting of three German and two French film programs, covers the development of the motion picture in those countries from 1895 on and includes such well known productions as *The Cabinet of Dr. Caligari, The Last Laugh, The Love of Jeanne Ney, The Fall of the House of Usher.*

Visual Courses for Indiana Teachers

Mr. H. A. Henderson of Indianapolis has conducted over fifty visual education courses in many cities and teachers colleges throughout Indiana, instructing some 3,000 teachers in visual methods, and is now in his fifth year at Butler University. Besides giving extension classes in Visual Education for Butler he is offering a course to Hammond teachers every Monday at 4 o'clock, beginning January 25, in the School Administration building. Another is to meet in the High School building in Michigan City Tuesday evening, January 26, at 6 o'clock.

Theatre Releases Now in 2000 Foot Reels

Schools and other non-theatrical organizations that use theatre features as part of their service, for auditorium or community showings, should take notice that these reels now come from the exchanges, wound on 2000 ft. reels — in accord with the adoption of the S. M. P. E, standard 2000 ft. reel for the industry.

35mm. sound projectors must now be able to handle the 2000 ft. reels. Theatre projectors can do this, but 35mm. Portables and semi-portables may have to make some changes to accommodate the new size reel.

Our attention has been called to this matter by a notice from Herman A. DeVry, Inc. that all models of their 35mm. sound projectors are designed to accommodate the new size reel.

New Instructional Films

In 16 mm. Sound

recently added to our library include Physical Science, Natural Science, Geography and Travel, Sports and Athletics, Literature, Music Appreciation.

Send for descriptive list and rental prices. Our 48-page catalog is free for the asking and contains hundreds of carefully-selected feature films for entertainment, as well as comedy and cartoons, and fine educational short subjects in 16 mm. sound-on-film and silent form.

Our special service plan provides you with a fine $495.00 sound projector for an investment of only $1.00! Ask for details!

Ideal Pictures Corporation
28 E. EIGHTH ST. CHICAGO, ILL.

Special $100 Offer on ★ PICTUROLS ★

S.V.E. PROJECTOR and Case — MODEL "F" 200 Watts

One Model "F" Projector with Carrying Case	$ 48.00
3' x 4' Beaded Roller Screen	12.50
PICTUROLS, your own selection, up to	50.00
Two 15-roll DeLuxe Holders	3.00
TOTAL VALUE	**$113.50**

Postpaid Anywhere in U. S. — **$100** — 2% Discount For Cash With Order

KEEP A CATALOG ALWAYS AVAILABLE!

SOCIETY FOR VISUAL EDUCATION, Inc.
327 South LaSalle St. Chicago, Illinois.

AMONG THE MAGAZINES AND BOOKS

Conducted by Stella Evelyn Myers

The Catholic School Journal (36:289-295, Nov. '36) "Vitalized Teaching of Geography", by Mary Kieran.

This comprehensive contribution on modern methods in geography teaching contains a helpful section on visual aids. "There are those who believe that visual instruction is passive. This is a fallacy. As it was necessary for the plate in the picture to go through the developing process, just so is it necessary for the child, after the presentation, to have perception followed by a mental reaction." As to teaching pupils a scientific proced ure, the author quotes from the thirty-second Yearbook of the National Society for the Study of Education, "To tell children at the outset of their study of a region facts that could be discovered from pictures or maps, is to deprive them of an opportunity to make use of source materials and achieve the gain in skills and independence that comes through much use."

Scholastic (29:Nov. 21, '36).

This number is a motion picture issue filled with information most appealing to those of High School age and continuing youth. Sarah McLean Mullen shows just how the camera is made to produce its magic on the screen in more than three pages of fully illustrated material. A symposium of leaders in the film world presents, "How Shall the Films Be Safeguarded?" "Produce Your Own Movies" gives a plan for a High School Photoplay Club, suggesting correlation of certain problems with physics and chemistry. Dr. Edgar Dale discusses the art of reviewing films, and suggests that critics have been altogether too much occupied with the technique of story-telling, and too slightly occupied with the character of the content. The contribution from the foreign field, he thinks, is largely disregarded. Four illustrated pages are devoted to the late release on the life of Rembrandt, considerable of the script being included.

The North American Review (242:30-44, Autumn '36) "The Museum Doffs Its High Hat", by R. L. Duffus.

Notwithstanding the rather forbidding exterior of the Metropolitan Museum of Art, New York City, within it is as dynamic as a Ford factory. Almost any article in your home, from packages on the kitchen shelves, to the paper on the walls and clothing in your closet, may reflect the influence of the Met ("I call it that because those who make most use of it do and because it is human enough to deserve a nickname") since it maintains a close cooperation between the museum of art and the newly-fledged American designer. Art as viewed by the Met is an illustrated history of human culture. Human life flows by us and we see its continuity. We are calling upon the past to help us solve our present-day problems. Mr. Kent, the secretary of the museum, considers that the functions of a museum are three, of which acquisition is the first; the second, exhibition. The third function is exposition—trying to get people to see what the exhibits mean, giving them a chance to use them, apply them in their businesses or professions, work them into their daily lives.

Lantern slides are circulated free to the New York City schools; but for a fee, 38,000 were circulated in 1934-'35 outside the state. The museum has produced films dealing with the temples and tombs of Egypt, with the uses of armor, with the making of pottery, tapestry, wrought iron and stained glass windows, as well as artists and sculptors at work. Last year, there were 146 motion picture showings in other parts of the U. S. and in the Canal Zone.

The significance of the art museum, in cooperation with designers, producers and distributors, is that it is doing something to make our civilization less ugly, which is almost an essential and making it less corrupt, less unjust and less militaristic. The very practical educational work of the museum is fully described in the article, and should be suggestive to all museum staffs.

New Theatre (3:20-21, Oct. '36) "Educational Films," by Lou Kendrick.

The extensive showing in schools of industrial films, financed by large business concerns, is deplored by the author. Such films "do their work well," he says, one such film reaching from one to three million people a year. Although they are known as commercial films by the producers of them, "it is as educational films that they reach the spectators, and their content is accepted as education, not as propaganda."

He contends, further, that working conditions are grossly misrepresented by advertising films, and compares the films which are reaching our children with the splendid ones produced and distributed in Europe. "We insist upon textbooks being written by authorities, and would not think of placing in the hands of children advertising pamphlets simply for the reason

that they are free. But we are limiting their visual education, the most vivid and effective form of education in the world, to advertising films, which distort facts and prejudice children against all working class struggles."

Literary Digest (122:24-5, Oct. 24, '36) "Movies for Minors."

A tabulation is given of guides for parents in rating movies for their children, also study guides for High School pupils are included.

Building America (2, No. 1, Oct. '36) "Our Constitution" and "Safety". The first two units in the second volume of this series, published by the Society for Curriculum Study.

An excellent, unbiased study of the formation of our constitution, and how it has functioned to the present time. How by new interpretations it has met, in strength or weakness, the many clashes that have arisen in our Republic is developed at length. Changes in our ways of living, particularly during the period 1870 to 1920, have necessitated new laws to regulate agriculture, business, and labor, and such laws meant new interpretations of our constitution. "The history of Supreme Court decisions has caused Americans to disagree as to whether the Court should have as much power as it has. Some think the Court is not democratic enough and that its decisions favor property rather than human rights. Others think the Court is the main protection of the American people against a government which might threaten their property right." Recent laws and Supreme Court decisions as to their constitutionality are causing the people to give more attention to the Constitution than they have for many years. Before deciding upon these questions the citizens must understand their government better than they now do.

The "Safety" number deals pictorially, as well as verbally, with avoiding accidents in industry; transportation by land, water, and air; in the home; the school; and by means of fire.

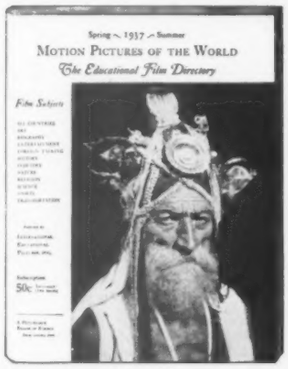
The first volume of *Building America* consists of nine issues, which are available in pamphlet form or in one single cloth-covered volume of 275 pages. It is planned that eight lessons will be published continuously each year on significant phases of American life.

Back Issues Wanted

Frequently we receive orders for back issues of the EDUCATIONAL SCREEN *which we cannot fill because our supply is exhausted. We are particularly in need of the following copies: March, May* (1925); *April, October* (1928); *March* (1930); *March, September* (1931); *January, October, December* (1932); *June, September* (1934); *April, May, June* (1935).

If any of our readers can supply these numbers, a fair price will be paid for them, if received in good condition.

Better Films and Better Service The Clearing House Way



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APPROVED FILMS
RELIABLE DISTRIBUTORS
LOWEST COST
MORE CONVENIENT
WIDER CHOICE

Annual subscription to service and 2 issues of MOTION PICTURES OF THE WORLD, one of the largest and most selective educational film directories, is 50c a year. Further details on this service or on equipment gratis on request.

INTERNATIONAL EDUCATIONAL PICTURES, INC.
Mount Vernon & Walnut St. — Boston, Mass.

Book Review

HOW TO WRITE A MOVIE, by Arthur L. Gale: 186 pp. Price, $2.00. Publisher, Edmond Byrne Hackett, The Brick Row Book Shop, Inc., New York.

This fascinating work covers the whole subject of motion picture production in so clear and enticing a manner that amateurs can readily follow the directions. The fundamental structure of work for the screen is constantly kept in mind as it is differentiated from verbal narrative. Plot and scenario writing for amateur photoplays are discussed and illustrated. Many simple subjects are presented in a model scenario form, the form varying with the type of subject. The use of sound, if it is added, is treated in a perfectly sane manner. Some titling, even with sound, often makes a smoother rendering. Excerpting music from records, the use of a double turntable, and post synchronization are fully treated. The difficult art of synchronizing on location, and the more deliberate art of editing sound on film receive attention. The use of sound in industrials, as distinguished from the narrative, is clearly seen by the writer.

The chapter on "Filming in Colors" should appeal to students of art, particularly, but it is a treatment of broad culture for any reader. There are psychological and esthetic advantages in bringing living, glowing color to the screen that scarcely can be overestimated. It gives depth, both stereoscopic and intellectual, to scenes. Color has a great emotional effect, which when combined with the richness of the human voice, or other harmony, and with the subtle influence of movement produces a powerful effect. Much is made of overall tones and shades to enhance the emotional content of a given scene. "Color gives an additional scale of variation to the elements of the picture," hence there is more to see than in monochromatic film. For this reason, the color scene should run a trifle longer than the black and white film.

HERE THEY ARE

A Trade Directory for the Visual Field

FILMS

Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City

Eastin 16 mm. Pictures (6)
(Rental Library) Davenport. Ia.
(See advertisement on page 21)

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Kodak Co. (1, 4)
Teaching Films Division
Rochester, N. Y.
(See advertisement on page 23)

Eastman Kodak Stores, Inc. (6)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

Edited Pictures System, Inc. (1, 4)
330 W. 42nd St., New York City

Films, Inc. (5)
330 W. 42nd St., New York City
19 S. LaSalle St., Chicago
925 N. W. 19th St., Portland, Ore.

Garrison Film Distributors Inc. (3, 6)
729 Seventh Avenue, New York City
(See advertisement on page 24)

Walter O. Gutlohn, Inc. (5)
35 W. 45th St., New York City
(See advertisement on page 25)

Harvard Film Service (3, 6)
Biological Laboratories,
Harvard University, Cambridge Mass.

Guy D. Haselton's TRAVELETTES
7901 Santa Monica Blvd., Hollywood, Cal. (1, 4)

Ideal Pictures Corp. (3, 6)
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 29)

Institutional Cinema Service, Inc. (3, 6)
130 W. 46th St., New York City

The Manse Library (4, 5)
2439 Auburn Ave., Cincinnati, O.
(See advertisement on page 24)

Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.

Ray Bell Films, Inc. (3, 6)
2269 Ford Rd., St. Paul, Minn.

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp. (3)
Rockefeller Center, New York City
(See advertisement on page 28)

Visual Education Service (6)
470 Stuart St., Boston, Mass.

Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE MACHINES and SUPPLIES

The Ampro Corporation (6)
2839 N. Western Avenue, Chicago
(See advertisement on page 5)

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside back cover)

Central Camera Co. (6)
230 S. Wabash Ave., Chicago
(See advertisement on page 24)

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Kodak Stores, Inc. (6)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

Edited Pictures System, Inc. (1)
330 W. 42nd St., New York City

General Films Ltd. (3, 6)
1924 Rose St., Regina, Sask.

Herman A. DeVry, Inc. (3, 6)
1111 Center St., Chicago
(See advertisement on page 2)

The Holmes Projector Co. (3)
1813 Orchard St., Chicago, Ill.

Ideal Pictures Corp. (3, 6)
30 E. Eighth St., New York City
(See advertisement on page 29)

International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on page 4)

Motion Picture Screen & Accessories Co. (3, 6)
524 W. 26th St., New York City

National Camera Exchange (6)
5 South Fifth St., Minneapolis, Minn.

RCA Manufacturing Co., Inc. (5)
Camden, N. J.
(See advertisement on page 19)

S. O. S. Corporation (3, 6)
1600 Broadway, New York City

Sunny Schick, National Brokers (3, 6)
407 W. Wash. Blvd., Ft. Wayne, Ind.

United Projector and Film Corp. (3, 4)
228 Franklin St., Buffalo, N. Y.

Universal Sound System, Inc. (2, 5)
Allegheny Ave. at Ninth St.
Philadelphia, Pa.
(See advertisement on page 27)

Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on inside front cover)

Visual Education Service (6)
470 Stuart St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

Da-Lite Screen Co.
2721 N. Crawford Ave., Chicago
(See advertiseemnt on page 25)

Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

Motion Picture Screen & Accessories Co.
524 W. 26th St., New York City

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Conrad Slide and Projection Co.
510 Twenty-second Ave., East
Superior, Wis.

Eastman Educational Slides
Johnson Co. Bank Bldg.,
Iowa City, Ia.

Edited Pictures System, Inc.
330 W. 42nd St., New York City

Ideal Pictures Corp.
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 29)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 26)

Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 24)

Society for Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 29)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.

Visual Education Service
470 Stuart St., Boston, Mass.

Visual Sciences
Suffern, New York
(See advertisement on page 24)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

Herman A. DeVry, Inc.
1111 Center St., Chicago
(See advertisement on page 2)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 26)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 1)

Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

General Films Ltd.
1924 Rose St., Regina, Sask.

E. Leitz, Inc.
60 E. 10th St., New York City

Society for Visual Education
327 S. La Salle St., Chicago, Ill.
(See advertisement on page 29)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

REFERENCE NUMBERS

(1) indicates firm supplies 35 mm. silent.
(2) indicates firm supplies 35 mm. sound.
(3) indicates firm supplies 35 mm. sound and silent.
(4) indicates firm supplies 16 mm. silent.
(5) indicates firm supplies 16 mm. sound-on-film.
(6) indicates firm supplies 16 mm. sound and silent.

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